

SEMANA SANTA in SEVILLE
by Mary Flannery

VIDEO	SPANISH	ENGLISH
Views of Seville		Saeta music.
Quick cuts of processions		Drums
Antonio	Antonio: Subí por allí para arriba. Parece que el Cristo viene andando, sabes? Viene moviendose ese túnica por allí y parece que el Cristo viene andando la calle arriba.	English V.O.: I saw Christ walking up the street. His tunic was swaying, and it really looked like he was walking.
Susan		Susan: We see them move out of the chapels and through the streets with this human gait.
Celia	Celia: Pues hacen sentir una emoción impresionante que no importa que no comas o no duermas.	English V.O.: They fill you with such a strong emotion that it doesn't matter if you don't eat or sleep.
	Pepe: Y todo el mundo es Ole! Viva! Guapa! y Bonita! no?	English V.O.: And everyone's yelling Ole! and Viva!
<i>Nazarenos</i> in procession Images of Christ in procession. Backs of <i>Nazarenos</i> . Virgin. Christ. Virgin. Senatus Populus banner. Candles.	Narrator A: "Por la Gloria de Dios, salimos en viernes sancto, acompañando una Imagen que nos Represente los pasos de nuestra salud, poniendo con toda veneración un Sanctissimo Cristo...después de que siguen todos los hermanos...y alcabo de la dicha Procesión, se lleve una Imagen de la Virgen sancta Maria señora nuestra para que llevado por Capitan delante de nuestros ojos a Jesu Cristo, y las espaldas amparadas con su divina Madre, seamos libres del demonio..."	Narrator A: "For the Greater glory of God we go out on Good Friday, accompanying an image that represents to us the way to our spiritual health, bearing with all veneration a most holy Christ, after whom all the brothers follow, and at the end of the procession we carry an image of Our Lady, the most holy virgin so that by carrying Jesus Christ as captain before our eyes, and with our backs protected by his divine mother we will be free of the demon."
<i>Nazarenos</i> holding a Rule Book. Pan down from back of <i>paso</i> to band members following.		Narrator: These words, written in the year 1570, are from the Rule Book of a Catholic confraternity in Seville, Spain. They describe a ritual that has been observed in Seville every Easter for nearly five centuries: The processions of the penitential brotherhoods during Semana Santa.

TITLE: SEMANA SANTA IN SEVILLE Stream of red-hooded <i>nazarenos</i> .		Processional MUSIC
Moon over the Alcazar. <i>Paso de misterio</i> at night.		Narrator: Every year during Semana Santa, under the full moon of the vernal equinox, the city is transformed into a moving tableau of religious scenes. Lifesize images of Christ & the Virgin are carried through the streets.
Various nighttime processions & <i>pasos</i> .		Music: Drums
Guadalquivir River at Triana Bridge. Map of Europe/N. Africa. Map of Spain.		Narrator: Seville sits on the banks of the Guadalquivir River in southern Spain. The capital of Andalucía, it is one of the oldest cities in Europe. Its varied & illustrious past dates back to the ancient Phoenicians.
Bird's eye view of Seville. Gypsies singing on the street. Various shots of Seville by day.		MUSIC: <i>Si tu te va...</i> <i>Una ramita de perejil.</i>
P.O. from Torre de Oro Moorish gate.		Narrator: The Moors from North Africa invaded the city in the beginning of the 8th century. Their 500 year reign left a lasting mark on Seville.
Patio/Arabic plaque/T.D. to narrow street in Barrio Sta. Cruz.		Music: Guitar
Cathedral interior. La Giralda		Narrator: When King Fernando III reconquered the city in 1248, he destroyed the great mosque. He built Seville's magnificent gothic Cathedral over its ruins. But he couldn't bear to destroy the minaret. Today The Giralda, is the symbol of Seville.
Painting of La Giralda		Music: Guitar
T.U. from <i>Patio de los Naranjos</i> <i>Callejon de la Inquisición</i> White <i>nazarenos</i> in front of Cathedral. Procession in Plaza de San Francisco Painting of Auto de fe.		Narrator: King Ferdinand & Queen Isabella established a permanent tribunal of the Inquisition in Seville in 1480. <i>Autos de fe</i> , or pageants of faith, were held in front of the Cathedral and in the <i>Plaza de San Francisco</i> . The sentences handed down to suspected heretics were pronounced at these grand public events. Every year hundreds were burned at the stake.

Black & white engraving of the Port of Seville. <i>Caravela at sea.</i>		Narrator: In 1492 the Moors suffered their final defeat at the hands of Ferdinand & Isabella . That same year, Columbus departed on his first voyage to the New World.
Pan painting of the Port of Seville.		Narrator: Riches from the Americas--gold, silver and tobacco--brought new-found wealth and power to Seville.
Montage of Seville		Music: Guitar
P.O. from candle to little statue. The altar of the Cathedral.		Narrator: During the 16th century, Northern Europe was swept by the Reformation. While the cry for austerity rang through the churches of Germany, Switzerland and Holland, the altars of Seville were being adorned with gold and elaborate polychrome sculpture.
Montage of church interiors.		Music: Hymn
Archbishop in Palm Sunday procession. <i>Paso de misterio.</i> (Christ seated with his hands tied.) <i>Gran Poder</i> carrying cross. Christ crucified. <i>La Resurrección.</i>		Narrator: <i>Semana Santa</i> begins on Palm Sunday, the day Christ entered Jerusalem. It continues through his condemnation, his agonizing walk dragging the cross to Calvary, and his slow death on the cross. This is the Passion of Christ. It culminates on Easter, Sunday of the Resurrection.
Pan down band to <i>paso</i> w/ palm tree.		Music: Processional
Carrying Virgin inside church. Man pouring wax on <i>paso</i> . Putting candelabra on <i>paso</i> . <i>Costaleros</i> carrying bare <i>paso</i> at night. Inside Cathedral, <i>nazarenos</i> accompanying <i>paso</i> .		Narrator: The hosts of this grand celebration are the penitential brotherhoods, or confraternities. There are more than 50 of these organizations in Seville. Many of them date back to the 14th and 15th centuries. They are the keepers of the images. They are the ones who prepare the <i>pasos</i> every year. It is the brothers themselves who carry the heavy platforms through the narrow, winding streets of the city. Other members, dressed in tunics and hooded masks, accompany the images throughout the procession. They are called <i>nazarenos</i> .

<p>Continuation of preceding image of <i>paso</i> inside Cathedral.</p> <p><i>La Resurrección</i> exiting the Cathedral.</p> <p>Christ <i>paso</i> entering church - from inside the church.</p> <p>Black <i>nazarenos</i> inside the Cathedral, behind gold cross.</p>		<p>NARRATOR: The processions of <i>Semana Santa</i> go day & night for a full week. More than a hundred processional platforms, called <i>pasos</i>, and tens of thousands of <i>nazarenos</i> fill the streets. The official processional route begins at each brotherhood's "home" church. From there they go through the Cathedral in the center of town, where they are reviewed by the archbishop. Then they return to their home church. It can take up to 16 hours to cover the entire route!</p>
<p>Black <i>nazarenos</i> coming through arch inside cathedral.</p> <p>Purple hooded <i>nazarenos</i> in the street.</p> <p>Susan speaking.</p>		<p>Susan Verdi Webster, Ph.D, Art History: I can imagine that for many Americans these processions might seem somewhat sinister since most of us cannot help but think of the KKK when we look at these processions passing through the streets. And yet the KKK adopted these robes and the penitential confraternities of Seville have absolutely no relationship to the KKK whatsoever.</p>
<p>Pan mural of <i>nazarenos</i>.</p> <p>Manuel speaking.</p> <p>P.I. to cross above church door.</p> <p><i>Nazarenos</i> with big gold cross by Cathedral at night.</p> <p>Black <i>nazarenos</i> inside cathedral carrying crosses through arch.</p>	<p>Manuel J. Perales Gómez, Economista: Claro sin duda. <i>Semana Santa</i> de Sevilla es un producto de siglos. Desde que Fernando III al mediado del siglo XIII conquista Sevilla a los arabes que estaban aquí, lo primero que hace, claro, está convertir las mesquitas en iglesias. Es el triunfo de la cruz sobre la media luna. Y casi inmediatamente, aunque no hay tanta constancia de historia tan antigua, pero casi inmediatamente, se supone, que traían la tradición castellana de fundar hermandades y cofradías de penitencia.</p>	<p>Manuel J. Perales Gómez, Economist, (V.O.): There is no doubt that <i>Semana Santa</i> in Seville is a product of centuries. It goes back to the time King Fernando III reconquered Sevilla from the Arabs in the middle of the 13th century. The first thing he did was convert the mosques to churches. The triumph of the cross over the crescent moon. And almost immediately afterwards--although there are no historical records that date so far back--came the tradition of penitential brotherhoods from the northern Kingdom of Castille.</p>

Carlos	Carlos José Romero Mensaque, Doctor en Historia: Si, bueno, realmente se puede decir que los principios de la religiosidad popular, y tambien de la religiosidad popular penitencial, comienzan en la plena edad media. Entonces hay todo movimiento que protagonizan los ordenes mendicantes--los Franciscanos, los Dominicos--de intentar que el pueblo, que estabe muy alejado de lo que era la iglesia oficial, volviese de nuevo a ella. Entonces para eso, pues recurre a una seria de praticas, a una serie de devociones, una de las cual era la Via Cruces.	Carlos José Romero Mensaque, Ph.D., History (V.O.): Expressions of religious piety by ordinary people began in the Middle Ages. At that time the mendicant orders, like the Franciscans & Dominicans, promoted this movement. They wanted the people, who had become so far removed from the official church, to come back. So they introduced a series of devotional practices, like the Stations of the Cross.
<i>Nazareno</i> with candle.		
Painting of a friar.		
C.U. <i>nazarenos</i> in the street.	Entonces, a través de esas pequeñas devociones, el pueblo entiende, vive, y se identifica con el Jesús que sufre y muere en la cruz. Entonces, a partir de allí, es el propio pueblo, ya independiente de esas ordenes religiosas, él que cobre su protagonismo. El se siente participantes en esos ritos que está celebrando. Y empieza organizar pues lo que podemos llamar los principios de la Semana Santa, no?	By participating in these rituals, the people could understand, experience, & identify with Jesus who suffered & died on the cross. From then on, it was the people themselves, independent of the religious orders, who took over the movement. They were active participants in these rites. And they began to organize what were the beginnings of Semana Santa.
Montage of procession (from above) in Plaza de San Francisco.		
Montage of procession in Plaza de San Francisco.		Music --Spanish National Anthem.
Putting rosemary on <i>paso</i> .		Narrator: Some brotherhoods evolved from the guilds of the 14th & 15th centuries. Each guild, such as the Coachmen's or the Tanners' guild, had a spiritual patron. Wood sculptures of Christ and the Virgin were commissioned by the brothers. Soon, devotional cults developed around these images.
P.O. from Virgin.		
People circling around static Christ sculpture in chapel.		
Carrying Christ in chapel.		Music: Hymn.
Rooftops of Seville.		

C.U. <i>paso</i> w/ horse; P.O.		Music: Processional
Continuation of preceding shot w/ horse. <i>La Resurrección</i> in the street.		Narrator: The confraternities commissioned the great artists of the time to create elaborate lifelike sculptures. Their purpose was not merely to teach, but to move the spectator to prayer and devotion. Five hundred years later, the same sculptures are carried through the streets of Seville.
Shots of people reaching out to <i>paso</i> /crossing themselves.		Narrator: The people are still deeply moved.
Baby w/ pacifier. Priest speaking. Pan <i>paso</i> of Pilate's presentation of Christ to the people. Child spectator. Mother & child in balcony. Priest speaking. Little girl w/ binoculars. Priest speaking.	José Luis Peinado Merchante, Sacerdote: Y ciertamente, desde que los niños nacen, los padres los llevan a cualquier procesión y les van enseñando, "Mira el Señor que va muerto; tirale un besito." o, "Mira la virgen, como llora, como sufre." O explicar algun paso de Pilatos, por ejemplo la presentación de Jesús al pueblo. Pues les dicen lo que Pilatos lo hizo con Cristo. O en el...como el Señor va aquí en silencio; porque Herodes le desprecia y él no dijo nada. O sea toda la Pasión, y los padres se les van explicando a los niños desde pequeño. Entonces los niños están teniendo un catequesis desde que nacen. Pero un catequesis visual. Y además, les van tomando un afecto, un cariño.	José Luis Peinado Merchante, Priest (V.O.): From the time they're born, parents bring their children to the processions and say: "Look, there's our Lord dying." "Throw him a little kiss." Or "Look at the Virgin crying; see how she suffers." Or they explain a <i>paso</i> with Pilate, for example the Presentation of Jesus to the People. They explain how Pilate dealt with Christ. How Herod despised Him, and yet Christ said nothing. Parents explain the entire passion to their children. So early on, these children get a visual catechism. They even develop an affection for these sculptures.
Montage of children.		Music: Guitar
Cross on exterior wall. Father & son entering gate to their house. <i>Paso</i> and acolytes exiting Cathedral.		NARRATOR: A 17th century Sevillian Abbot wrote that a man must have three things: "a house in which to live, a sepulchre in which to be buried, and a confraternity which gives him honor." This sentiment remains strong in modern-day Seville.

People crowding in to chapel.		Bells
Interior church--carrying the Virgin. Incense burner. José speaking. Old man laughing.	José Francisco Haldón Reina, (Hermano Mayor de la) Hermandad de Montserrat: Hoy en día las cofradías tienen 2 funciones principales, que son la función original fundacional de dar culto a Dios a través de las imágenes y las titulares, y la prestación de obras asistenciales a personas necesitadas o instituciones. De esa manera, puedo decir que hay cofradías que atienden a personas que están acogidas en hospitales, personas que sufren el paro, personas que están sujetas a la droga, o personas de la tercera edad, los abuelos muchas veces olvidados.	José Francisco Haldón Reina, Brotherhood of Montserrat (V.O.): Today the Brotherhoods have two main functions: One is to worship God via devotional practices to the images. The second is to give social assistance to the needy, or to institutions. There are Brotherhoods that attend to the sick, the unemployed, drug addicts, and the elderly.
Montage of brotherhood activities & nazarenos		Music: Guitar
Black & white picture of flagellants. Susan. Goya's painting of flagellants. White <i>nazarenos</i> at night. Black <i>nazarenos</i> carrying crosses.		Susan Verdi Webster, PhD. Art History: The Penitential Confraternities began as flagellant brotherhoods who whipped themselves in public in these processions during Holy Week. And dating from probably the 15th century and throughout the 16th & 17th centuries, the vast majority of participants in these Holy Week processions would be wearing robes w/ the backs open, so they could whip themselves & splatter blood on the passersby And this was part of the very visceral part of the penitential procession, which now no longer occurs because it was prohibited during the Enlightenment in the late 18th & early 19th centuries. So we see no flagellants in the processions today. Instead what we see are the "Penitentes" who carry the crosses & that serves as a similar kind of penitential act.
White <i>nazarenos</i> inside Cathedral.		Narrator: Hundreds of Nazarenos go barefoot. Some carry not just one, but many crosses strapped together.

Clump of children <i>nazarenos</i> . Young <i>nazareno</i> takes elder's hand. Susan.		Susan V. Webster: For the nazarenos that participate in these processions in Seville, these costumes, these garments that they wear that cover their faces and their bodies represent penitence & humility, and the people in Seville have a great deal of respect for the appearance of the nazareno, since it is such an expression of piety and true penitence.
Miniature <i>nazarenos</i> in window.		Narrator: Each brotherhood has its own special tunic and identifying colors.
Montage of various <i>nazareno</i> styles.		Solo trumpet music.
Manuel. Manuel donning tunic. Manuel speaking. Manuel donning <i>antifaz</i> .	Manuel J. Perales Gómez, : La túnica, llevar o no llevar capa, es un habito. Está directamente relacionada, pues con la manera de vestir, del monje del monasterio o de un crusado guerrero de la Edad Media. El antifaz. El antifaz tiene dos explicaciones muy claras. Una, el anonimato. El nazareno va haciendo penitencia y no tiene porque verlo nadie. No tiene porque saber nadie que hay detrás de esos ojos.	Manuel J. Perales Gómez, (V.O.): The tunic, with or without a cape, is a habit. It is directly related to the clothing of a monk, or a Crusader of the Middle Ages. The mask, or <i>antifaz</i> is for Anonymity. The <i>nazareno</i> is doing his penance, and no one need see him. No one needs to know who's behind the eyes.

Outside <i>capirote</i> shop. Inside <i>capirote</i> shop.		Nat. sound
<p>Inside <i>capirote</i> shop (cont'd.)</p> <p>Woman pasting <i>capirote</i> edge.</p> <p>Boy trying on <i>capirote</i>.</p> <p>White <i>nazarenos</i> in street.</p> <p>Manuel speaking.</p> <p>Purple-hooded <i>nazarenos</i></p> <p>Manuel speaking.</p> <p>White <i>nazarenos</i> at night.</p>	<p>Manuel J. Perales Gomez: El <i>capirote</i> puede provenir, no se sabe muy bien, puede provenir de 2 vías. Una de ella sería una vía de humildad. En la medida de que la túnica nos recuerda la función religiosa que está cumpliendo el nazareno en ese momento, el <i>capirote</i> sería una manera de hacerse humilde antes los demás. Puesto que el <i>capirote</i> se han utilizado hace no demasiado tiempo en las escuelas para ponerselo al niño más torpe o al más revoltoso, rebelde, de manera de castigo y tal.</p> <p>Por otra parte, también, quizás en la misma medida o en el mismo tiempo, a los condenados por la inquisición, se les ponía esos <i>capirote</i>s por la calle. Claro, que ellos con la cara descubierta. Allí, sí era importante que se viera la cara al condenado. Pero el <i>capirote</i> estaba encima, pues seguramente en la misma medida. En señalar que bueno, qu eres malo. Al reo que había pecado y tenía que llevar el <i>capirote</i>. Pues en ese sentido, el nazareno que va haciendo un penitencia. El nazareno ha pecado. Está arrepentido.</p>	<p>Manuel J. Perales Gómez, (V.O.): The dunce cap, or <i>capirote</i>, could come from--no one knows for sure--but it has two possible origins. One is humility. As the tunic is a reminder of the religious aspect of this moment, the <i>capirote</i> is to make them humble in front of everyone. Until not so long ago, they used the dunce cap in school to punish slow or unruly children.</p> <p>On the other hand, and perhaps in the same way, or dating from the same period, they put <i>capirote</i>s on people who were condemned by the Inquisition and paraded them in the street. Of course they went w/ their faces uncovered, which was important, to see the face of the condemned. But the <i>capirote</i> meant the same thing: Bad. Sinner. In the same sense, the nazareno doing his penance, has sinned. He is repentant.</p>
<p>Manuel speaking.</p> <p>Manuel exiting house. Walking down the street.</p>	<p>A mí, me gusta pensar que además, Sevilla inventa una explicación poética del <i>capirote</i>. Y el <i>capirote</i> hace que el nazareno crezca en estatura física porque está creciendo en estatura moral mientras va haciendo su estación de penitencia.</p>	<p>I also like to think that Sevilla has a poetic explanation for the <i>capirote</i>. It makes the penitent grow [in (physical) stature] (physically) in the same way that he grows morally, while doing his penance.</p>

Montage of <i>nazarenos</i> & <i>pasos</i> in Cathedral.		Music: Hymn
Ricardo speaking. Solo <i>nazareno</i> going back & forth. Black <i>nazarenos</i> w/ crosses. Ricardo speaking. <i>Nazarenos</i> passing by crowd.	Ricardo Requera García, Nazareno: Pues para mí la Semana Santa es un tiempo de oración, un tiempo de re-encuentro. De poder pensar un poco en tu intimidad porque vivimos en una ciudad grande en la cual, como siempre en todas las grandes ciudades, vamos corriendo, vamos con prisa. Y sin embargo es un tiempo en el cual puedes parar el tiempo y poder pensar en tus cosas intimas, no? Entonces, puedes mirar a la ciudad de otra forma. Vas por la ciudad, y vas pensando y vas meditando. Y incluso la misma ciudad se olvida de que tu eres una persona. Eres un nazareno. Entonces, puedes oír incluso conversaciones, puedes tener una visión completamente diferente a la que tienes normalmente de la ciudad.	Ricardo Requera García, Nazareno (V.O.): For me, Semana Santa is a time of prayer, of self discovery, to be able to think privately. Because we live in a big city where, like in all big cities, we're always running around, rushing. But during this time, you can take time out and think your private thoughts. It allows you to look at the city in a different way. You go through the city, thinking, meditating, and the people seem to forget you're a person. You're just another nazareno. So you can listen to conversations, as if you were invisible. You have a completely different relationship with the city than usual.
Pablo. Montage of young <i>nazarenos</i> .	Pablo Miguel Angel Fernández, Nazareno: Cuando salgo, primero me visto. Después para acá, para la iglesia y ya recogemos los cirios y nos ponemos en fila ya. Después nos ponemos en la calle. Si nos cansamos, pues nos vamos. Y rezamos al Cristo cuando lo necesitamos, claro.	Pablo Miguel Angel Fernández, Nazareno (V.O.): When I go out, first I dress. Then I go to church. I get my candle & get in line. Then we go out in the street. If we get tired we leave. And we pray to Christ when we need to.
Manuel speaking. Montage of nighttime <i>nazarenos</i> .	Manuel J. Perales Gómez: Y en ese tiempo dar lugar a pensar en muchas cosas distintas. Hay, al menos en mi caso, siempre hay un recuerdo a mis mayores que ya no están, que fueron en el lugar donde yo voy ahora. Está la oportunidad anual del autoexamen de hacer un balance del año. Es una vez al año en el que repites los mismos gestos, pasa por los mismos lugares. Y eso te ayuda pues a recordar qué ha ocurrido durante este periodo de tiempo. Ha sido bueno ha sido malo, ha sido regular? Qué conclusión se puede sacar para mejorar en el futuro?	Manuel J. Perales Gómez (V.O.): And you have time to think about a lot of things. In my case, I always remember my ancestors who aren't here anymore. Who once passed by the very place I am passing now. It's a chance for self-study--to look back at the year gone by. Once a year you repeat the same action, you pass (through) the same places. It helps you to reflect on the past year. Was it good, bad, average?..What can conclusions can you draw? What can you do to make things better in the future?

Black & white engraving of girl with shroud. Girl with shroud.		Narrator: Most brotherhoods allow their women members to go out as "nazarenas." There are many brotherhoods, however, who still forbid it.
Milagros bustling in church. Young women at table, selling Semana Santa paraphenalia.		Narrator: Dr. María Milagros Ciudad Suárez is a member of the brotherhood of LA HINIESTA. She is also the only woman in Seville who is a member of the governing board of her brotherhood.
Milagros speaking. Woman ("Faith") w/ white gauze over eyes. Little <i>nazarenas</i> hugging. Milagros.	Milagros Ciudad Suárez, Doctora en Historia: Las mujeres siempre han podido ser hermanas desde las cofradías. Lo que pasa es que no tenían las obligaciones y los mismos derechos que los hermanos. Pero el hecho fundamental no está en salir de nazarena o no salir de nazarena. El hecho fundamental está en que la mujer se integra totalmente. Es decir que la mujer pueda entrar en los cabildos generales. Y pueda hablar, y pueda votar. O que la mujer pueda desempeñar un cargo como oficial de la junta del gobierno. Eso es el hecho fundamental.	Milagros Ciudad Suárez, Ph.D., History (V.O.): Women have always been allowed to be "brothers," since the beginning of the Brotherhoods. But they didn't have the same obligations or rights as the men.... The important thing is not "To go out as a <i>nazarena</i> or not to go out." The important thing is that women become totally integrated. That is, women should be able to attend the General Assemblies & speak, & vote. They should be able to hold an official office in the government. That is fundamental.
Lady gazing at <i>mantilla</i> photo in street. Young women in <i>mantillas</i> partying with boyfriends in the street.		Narrator: The women of Seville have an old and special tradition. The mantilla dates back to hundreds of years before Christ.

Rosana & mother donning <i>mantilla</i> . Rosana. Rosana examining herself in the mirror.	Rosana Cervera Lillo, Estudiante: La mantilla es una prenda que se usa en España y en Sevilla ya hace muchos años. Y la mantilla negra es un señal de luto, y se usa especialmente en jueves santo porque la muerte de Jesús Cristo. Bueno, esta mantilla y la peina, la heré de mi abuela que tambien la usaba. Y al igual tambien los pendientes y este anillo que llevo. Que bueno, pues me gusta mucho ponermelo por eso, en recuerdo de mi abuela porque ella tambien la usaba. Y bueno pues me gustaría mucho tambien que mi hija y mi nieta los lleven algun día.	Rosana Cervera Lillo, Student (V.O.): The mantilla has been worn in Spain & Seville for many years. The black mantilla is for mourning. It's especially used on Holy Thursday for the death of Jesus Christ. I inherited this mantilla & comb from my grandmother, who wore them. The earrings and this ring I'm wearing, too. Which is why I like to wear them so much, in remembrance of my grandmother since she wore them, too. I'd like for my daughter & granddaughter to wear them one day.
Pan crowd behind Cathedral.		Narrator: Semana Santa takes away the walls of the Church, and brings the congregation into the street.
Montage of party, crowd & restaurant scenes.		Music: Gypsies.
C.U. feet. Crowd scenes. Lady tourists with nut vendor.		NARRATOR: While some Sevillanos flee to the beach to escape the crowds, outsiders come to Seville to bear witness to Semana Santa. One million tourists from all over the world flood the city.
<i>Nazarenos</i> pushing through crowd behind Cathedral.		Music: Gypsies.
Sergio speaking.	SERGIO López Zafra, Estudiante: Durante la Semana Santa practicamente se duerme poquisimo. 4, 5, 6 horas, según el día, no? Hay días especiales durante la Semana Santa, como la madrugada, que toda la noche trasnochen--24 horas sin dormir. Entonces se duerme poco. Practicamente no se descansa.	SERGIO López Zafra, Student (V.O.): During Semana Santa, you hardly sleep. 4, 5, 6 hours a day. There are special nights of Semana Santa, like Thursday & Friday when you stay up all night.
Montage of store windows & processional hoopla.		Music: Guitar
News stand. More windows. Christ crucified by traffic light.		Narrator: In spite of all the enthusiasm, there have been, through the centuries, those who do not share this excitement. Some call it fanaticism. Others idolatry.

<i>Paso</i> with backwards horse.		Music: Processional
<i>Paso</i> with backwards horse. (cont'd). Peanut vendor.		Narrator: A Sevillano named Rodrigo de Cervantes, wrote in 1592:
Peanut vendor (cont'd). Montage of processions & crowds.	Narrator B: "Se diviertan en mirar de las cofradías y impiden que no puedan entrar a rezar en las iglesias con quietud y sosiego porque como son tantas cofradías todo el Jueves Santo desde mediodía hasta otro día Viernes Santo por la noche...y así resulta demás de la dicha poca devoción el mucho tumulto de gentes."	Narrator B: "They entertain themselves in watching the confraternities and are kept from being able to go into the churches and pray with tranquility and calm because... there are so many confraternities going by all Holy Thursday from midday until the next night, Good Friday, and in addition to the lack of devotion, this results in a great tumult of people."
People pressing <i>paso</i> .		Music: Processional
C.U. <i>paso</i> , P.O. to seated Christ. 2 shots of Virgin <i>paso</i> . L.S. of <i>paso</i> emerging from church door. P.I. to <i>paso</i> .		Narrator: Each brotherhood has up to three <i>pasos</i> . Some bear an image of Christ. Others feature the Virgin under a canopy, or <i>palio</i> . <i>Pasos de misterio</i> depict a scene from the Passion.
Skeleton <i>paso</i> in procession.		Narrator: <i>La Canina</i> is the only allegorical <i>paso</i> of Semana Santa. Dating from the 17th century, it symbolizes Death: Christ's death, which left the world in darkness for three days. And the death of the earth in winter. It harkens back to pagan Rites of Spring, which, like Semana Santa, were imbued with the cyclical theme of life, death and rebirth.
<i>Paso</i> passing through dark street.		Music: Processional
<i>Costaleros</i> practicing under <i>pasos</i> . <i>Costaleros</i> relaxing, smoking Shots of <i>costaleros</i> rehearsing inside.		NARRATOR: Underneath the <i>pasos</i> are crossbars, which settle on the necks of the <i>costaleros</i> . Once the work of hired dock-hands from the port of Seville, it is now the brothers themselves who carry these heavy loads. Nobody can say how much they weigh, but estimates average at one ton, or more. In rotating shifts, the <i>costaleros</i> carry the <i>pasos</i> for many kilometers.
<i>Costaleros</i> practicing in street.		Narrator: Injuries are not uncommon, but most are surprisingly minor. The neck is what suffers most.

C.U. of injured neck/Montage of <i>costaleros</i> getting ready.		Music: Guitar
Juan Luis donning head wrap.		Narrator: Juan Luis has been a <i>costalero</i> for his brotherhood La Sed for 11 years. His wife, Victoria follows him for the entire 15-hour procession.
Juan Luis speaking. Night view of Christ paso. Juan Luis speaking.	Juan Luis: Empezé con una promesa de mi abuela. Esa promesa me metí debajo del paso. Y ya hasta hoy. Me gustó. Y hasta hoy. Mientras estoy debajo del paso, pienso en mi hija, mi madre, mi mujer. En todo. En dios. Para coger fuerza para poder seguir adelante cuando me falla la fuerza.	Juan Luis Pruna Lopez: It all started with a promise my Grandmother made to God that I would be a <i>costalero</i> . So I went under the <i>paso</i> . And I'm still here today. I like it. So here I am. When I'm under the <i>paso</i> , I think of my daughter, my mother, my wife. Everything. I think about God so I can keep going when I get tired.
C.U. <i>costalero</i> feet/Montage of swaying Virgin <i>paso</i> .		Music: Processional
<i>Capataz</i> walking backwards in front of <i>paso</i> , yelling. C.U. knocker; P.O. to full <i>paso</i> shot.		NARRATOR: The <i>capataz</i> is the leader of the <i>costaleros</i> , the one who directs their movements & their steps.
Rafael speaking. Montage of <i>costaleros</i> practicing at night.	Rafael Ariza Moreno, Capataz: El hombre debajo del paso no ve practicamente; va tapado por los faldones del respiradero. Entonces nosotros somos en cierto modo los ojos del <i>costalero</i> , del quien va debajo. Empiezan...se suelen empezar un par de meses antes de Semana Santa. Entonces ya se igualan y se van conformando la cuadrilla, que es el conjunto de, se llama cuadrilla, el conjunto de <i>costaleros</i> , y ya se empiezan salir a la calle con los pasos. Logicamente sin ningun ornamento ni la Virgen, ni el Cristo, ni el Señor. Simplemente lo que es la <i>parihuela</i> , lo que es el sustento.	Rafael Ariza Moreno, Capataz (V.O.): The men under the <i>paso</i> can't see because of the curtains covering them. So we're like the eyes of the <i>costalero</i> . We usually begin a couple of months before Semana Santa. We start lining up and forming the teams of <i>costaleros</i> . Then we go out in the streets with the <i>pasos</i> . Without the ornamentation; without the Virgin or the Christ. Just the <i>parihuela</i> , which is the support frame.
<i>Capataz</i> talking to <i>costaleros</i> underneath the <i>paso</i> .		Narrator: It is also his job to encourage them, to cheer them on when their strength starts to wane.
<i>Capataz</i> yelling.	Capataz: TODOS POR IGUALES VALIENTES!	C.G.: All together, brave men!

Montage of Sculptures & processional paraphernalia.		Music: Guitar

Carlos speaking. Pieta sculpture inside chapel.	Carlos José Romero Mensaque: El Baroco supone sobre todo un efectismo. Es decir procurar que el espectador vibre y siente con esas imagenes que salen a la calle. Entonces procuran que esa imagen sea por supuesto lo más expresiva posible. Son imagenes que incitan a la devoción.	Carlos José Romero Mensaque (V.O.): In the Baroque period, EFFECT was very important. They wanted the spectator to feel, to respond to the images in the street. So they tried to make them as expressive as possible. These are images which inspire devotion.
Susan speaking. C.U. Virgin's face Susan. Virgin <i>paso</i> in street, followed by devotees.		Susan Verdi Webster: All of these sculptures were designed to evoke an emotional response from the spectator in the street. And to that end, they were often equipped with glass eyes & tears & wigs of actual hair. Actual clothing & adornments. So they could evoke a much more realistic presence & much more visceral aspect for the spectator in the street. There are numerous recorded instances in chronologies of the 16th & 17th centuries that describe onlookers falling on their knees in prayer & weeping at the approach of a processional sculpture.
Virgin <i>paso</i> in street...(continuation of previous shot).		Narrator: Antoine de Latour, a French traveler of the mid-nineteenth-century was fascinated by the response of the Sevillanos:
Christ lying in glass box in procession.	Narrator B: "En las andas cubiertas de flores, reposa una caja transparente que deja ver el cuerpo del Redentor. Con la aparición de la divina imagen, la multitud mostró un profundo y sincero recogimiento, huyendo de su mente todo pensamiento profano; aquel gentío hincado de rodillas, con las manos tendidas hacia Cristo, había encontrado la fe de los tiempos antiguos."	Narrator B: "On a platform covered with flowers, there lay a transparent box that permitted a vision of the body of the Redeemer. With the appearance of the divine image, the crowd demonstrated a profound and sincere spiritual absorption, all profane thoughts fleeing from their minds; kneeling, with their hands stretched out towards Christ, they had found the faith of olden times."

Priest speaking. Shots of <i>Gran Poder</i> . Photographers. People watching <i>Gran Poder</i> .	José Luis Peinado Merchante: Porque la imagen aquí es como un vehiculo de expresión. Cuando aparece un Señor del Gran Poder, que es el Señor de Sevilla, que es el Varon de Dolores, que lo define Isaiah. Maltrecho, mal herido, sin figura humana. Pero valiente, cargando con la cruz, es como el Varon de Dolores. Entonces, todo el mundo calla y enmudece. Parece que se ve reflejado allí que es un espejo del interior del hombre. De su angustia, de su soledad, de sus problemas. Todo el mundo se ve identificado y es como un balsamo. Y hable diálogo con él en el silencio. Y puede haber 700, 800,000 personas en un profundo silencio.	José Luis Peinado Merchante (V.O.): The image is a vehicle of expression. When Gran Poder, the Señor of Seville, comes along, battered, badly injured, dehumanized, but valient, carrying the cross, He is like the Man of Sorrow. A hush falls over the crowd. They look at him as a mirror of their own inner selves: with their sorrow, their loneliness, their problems. Everyone can identify with him. It's like a balm, having this silent dialogue with Him. And you can see thousands of people in profound silence...
Rafael speaking. <i>Paso</i> sporting big tree in the street. People reaching out to touch <i>paso</i> from window. People in street touching <i>paso</i> .	Rafael Ariza Moreno: Entonces, claro, al procesionar las imagenes a la calle, lo que se intenta es que la imagen llega al pueblo, no? Que Cristo vivo o muerto, o, y la Virgen, pues su madre, estén en la calle con el Sevillano. Se une a todas las personas que lo estan viendo en la calle, y están cerca de él. De tal forma que, rodeado de tanto folklore, por el estilo hay que decirlo así, y de tanta belleza plastica, abre tus sentimientos y llegue tan dentro de tí que tu puedes conectar, quizás más fuertemente que en su mismo templo, o la frialdad de una iglesia. Porque está pegado a tí, lo estás viviendo, no? Intensamente.	Rafael Ariza Moreno (V.O.): Carrying images into the street really brings them to the people. So that Christ, living or dead, and the Virgin, His mother, they're right there in the street w/ the Sevillano. It brings them together, all the people that are in the street, so close. So that surrounded by so much folklore & so much physical beauty, you open up emotionally & it really gets inside. You can make a connection, maybe stronger than in a temple, or in the coldness of a church. Because it hits you, you're experiencing it. Intensely.
LS of <i>paso</i> moving against the pressing crowd.		Nat. sound.
MS of same <i>paso</i> as above moving against crowd. Susan speaking.		Susan Verdi Webster: This was the art that moved the people. More people, I believe, saw these processional sculptures in the 16th & 17th century than ever saw a painting by Velasquez or Murillo, or any of the other artists that we now consider to be the great masters of Spanish Baroque art.

C.U. Manuel's hands. Manuel speaking. Manuel working. Sculpture in Manuel's studio.	Manuel Carmona Martinez, Escultor: Bueno, me vine a Sevilla muy joven, vine tendría aproximadamente 13 O 14 años. Me vine aquí para trabajar, porque escasaba trabajo en el pueblo, y me vine a la capital. Como muchos imigraron a las capitales, yo fui uno de ellos. Siempre pendiente de realizar mi obra de arte, porque es mi afición, y mi deseo siempre ha sido trabajar en el mundo de arte. En Andalucía, la escultura religiosa tiene muchísimo poder, así que toca a todos los artistas. Vivimos del arte religioso.	Manuel Carmona Martinez, Sculptor (V.O.): When I came to Seville, I was very young--about 13 or 14 years old. I came because there wasn't much work in my village, and a lot of people were moving to the city, so I came here, too. I hoped to do something with my art, because that's what I love. I wanted to be an artist. In Andalucía, religious sculpture has a lot of power. So almost all the artists here make their living with religious art.
Montage of workshop interiors		Narrator: Besides sculpture, there are studios of silversmithing ... woodwork ... and embroidery that operate year round, doing work for the brotherhoods.
Interior embroidery workshop--José watching the girls.		NARRATOR: Jose Manuel Elena Martín owns one of many embroidery studios in Seville.
C.U. embroidery. Pan mantle to ladies at work. Virgin montage.		Narrator: The thread they use is called "plata dorada." It is fine silver thread, plated w/ gold. Nat Sound...ProceSSIONal Music
Painting by Velasquez. Slo-mo T.U. Virgin on her <i>paso</i> .		Narrator: The Virgins are dressed in the style of 16th- & 17th-century Spanish queens. In fact the queens of that period donated their garments to the images. They even gave them their crowns to wear. And that's how Sevillanos like to see their Virgins: dressed like queens.
Virgin in sunlight.		Narrator: Many people do not realize that underneath a Virgin's robes is merely a wooden armature. The only sculpted parts are her face, neck, and hands.

Fernando walking into his shop; plunking down miniature statues on counter inside.		Narrator: Fernando Abad Ortega, who has an antique shop near the Cathedral, has been dressing the Virgin of the brotherhood of Montesión for many years.
Fernando talking. Virgin procession in dark street. Fernando talking. Same Virgin going up dark street.	Fernando Abad Ortega: Sea cuando yo cogo la Virgen para vestirla, previamente han trabajado con ella las camareras. Que son las que realmente desnuden y visten a la Virgen por dentro. Digamos que ponen las enaguas; le cambian las enaguas y tal. Una vez que a mí se entregan la Virgen está digamos cubierto su cuerpo, por las enaguas. Entonces empiezo yo a vestirla. En algunas hermandades hacen de este vestir a la Virgen un ritual. Bueno, no en algunas, en casi todas. Lo que pasa es que en algunas hermandades lo hacen más digamos mas grande, más pomposo incluso. Hay hermandades que te dan hasta invitaciones para ver vestir a la Virgen. Yo, en mi caso, es que yo suelo vestirla bastante solo.	Fernando Abad Ortega (V.O.): When I receive the Virgin to dress her, women of the brotherhood, her handmaidens, have already been with her. They're the ones who prepare her and put on her under garments. They put on her petticoats, which they change from time to time. So when they bring her to me, her body is more or less covered. Then I begin to dress her. In some brotherhoods, they turn this dressing of the Virgin into a ritual. Not in some, but almost all of them. They make it quite grand, pompous even. There are brotherhoods that even send out invitations to see the dressing of the Virgin! In my case, I dress her pretty much alone.
Virgin w/ purple <i>nazarenos</i> . C.U. Virgin. <i>La Macarena</i> coming around Bar Gonzalo. Roman soldiers. L.S. of <i>La Macarena</i> . Roman soldiers.		Narrator: Over 50 Virgins go out into the streets of Seville during Semana Santa. But there is one who stands out among them all. There is one who is known as the Señora of Seville: <i>La Macarena</i> . This 17th century image boasts an entourage of twenty-five hundred brothers, including an escort of hundreds of Roman soldiers. It takes two hours to watch the entire procession pass by.
<i>La Macarena</i> lifted. Manuel in balcony. M.S. <i>La Macarena</i> . <i>La Macarena</i> from the rear. <i>La Macarena</i> enters small sidestreet.	Manuel Perales Gómez: Al cielo con ella! Al cielo con ella queremos ir todos los Sevillanos. Madre mía! Macarena! Guapa! Reina de la Madrugada! Reina de Sevilla entera.	C.G.: ...Raise her up to heaven! To heaven with her, all we Sevillanos wish to go. My Mother ...Macarena ...Guapa. Queen of the Dawn! Queen of all of Seville!

<p><i>La Macarena</i> enters small sidestreet. (continuation of previous shot.) <i>Saetero</i> sings from balcony. Devotees press against her <i>paso</i>.</p>	<p>Saetero singing to LA MACARENA: Mi madre Santa. Allí se ve. Macarena Sevillana. Ay! Qué guapa va, Madre mía.</p>	<p>Saeta music</p>
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<p>Pepe pouring beer. Pepe talking to camera.</p>	<p>Pepe Peregil, Saetero: Una saeta es un cante, es un rezo. Y al mismo tiempo es un cante flamenco. Un cante de flamenco de los más duros. La saeta parece que proviene de cantos liturgicos que se cantaban quizás en la iglesia, y llegaron los flamencos--los artistas flamencos--y cogieron de esas saetas y, como han hecho con mucho cante, la agrandecieron(?). Lo hicieron cante flamenco puro, no? Y además es más puro y más difícil. Porque se canta en unas condiciones muy difícil para flamenco. La saeta se canta en un balcon. Sin micro. La saeta se canta sin una guitarra, sin una acompañamiento.</p>	<p>Pepe Peregil, Saeta Singer (V.O.): A <i>saeta</i> is a song, a prayer. And at the same time, it's a flamenco form--one of the most difficult. The <i>saeta</i> seems to have originated in liturgical songs that were sung in church. Then came the flamenco artists, who took these <i>saetas</i>, and made them bigger. They made it pure flamenco. It's very pure and very difficult, because it's sung in difficult conditions. A saeta is sung from a balcony. Without a microphone. Without a guitar, or any accompaniment.</p>
<p>Pepe singing at the bar.</p>		<p>Saeta Music.</p>
<p>Pepe talking to camera.</p>	<p>Pepe Peregil, Saetero: Es como una flecha. Como un dardo. Es una saeta. Parece que la saeta viene de que se clava en el corazón o yo qué sé?</p>	<p>Pepe Peregil (V.O.): It's like an arrow. A dart. That's what <i>saeta</i> means. It nails you in the heart.</p>
<p>The rooftops of Seville.</p>		<p>Saeta music.</p>

T.U. to La Giralda at night.		Narrator: The centuries go by... Haunting strains of a <i>saeta</i> drift through the night...
Tilt down from tower to applauding crowd.		Music: Saeta
Bird's eye view of Pieta sculpture moving through night. <i>Nazarenos</i> emerge from Cathedral. File of flickering candles.		Narrator: Christ and the Virgin float over a sea of people...Bearing crosses and flickering candles, endless files of hooded penitents snake through the ancient streets of the city...
Throwing rose petals at the Virgin.		Narrator: A celebration of spring and the Resurrection of Christ...
T.D. from La Giralda; <i>Nazarenos</i> with crosses continue their march.		...Semana Santa in Seville.
Montage of Semana Santa images. (C.U. candlelight to C.U. of profiles of young men holding candles.)	Pepe's saeta: Entre naranjos y la cal. Y es mi Virgen del Museo. Agua, agua, perfume y vaharados..	Saeta music.
Slow-mo push in to La Giralda at night.		Guitar music.